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counties, each with its steward and bailiffs; and no tinner was amenable to any jurisdiction except that of the stannary courts. With some slight modifications in 1305, this regulation remained the basis of law in the stannaries for several centuries.

A chapter on early mining law, the third in the book, is something of a digression, carrying the writer and the reader as it does into a study of the law of the stannaries as compared with that of other forms of mining in England and as compared with the mining law of other countries of Europe.

The remaining five chapters contain a detailed account of the political history, the conditions and the institutions that have been outlined above. The wardens, vice-wardens, stewards, and their courts; the "tinnery parliaments"; the fiscal relations of the stannaries to the crown; the rights of the duchy of Cornwall; the custom of farming the tin mines; the relations of the tinnery with the privileged pewterers of London; the internal arrangements of the trade and the mutual relations of the actual workers in the tin mines—all make an interesting story told in considerable detail and with a most scholarly and exhaustive use of sources, most of which are manuscript. In this book historians have at their service, for the first time, a clear, adequate and interesting explanation of what has formerly been a poorly comprehended institution, and the narrative of a previously unwritten chapter of English history. The most important of the documents and many statistics are printed in a series of appendixes, and a slightly overgrown bibliography gives final testimony to the thoroughness of the author.

E. P. CHEYNEY.

*Venice. Its Individual Growth from the Earliest Beginnings to the Fall of the Republic.* Volume I., Part II.; Volume II., Part II. *The Golden Age.* By POMPEO MOLMENTI. Translated by HORATIO F. BROWN. (Chicago: A. C. McClurg and Company; London: John Murray. 1907. Pp. viii, 289; viii, 331.)

THIS second installment of Mr. Molmenti's work contains nothing which differentiates it in method and general character from part I., published in 1906 and noticed in this REVIEW (XII. 866 ff.). The vague and infelicitous title continues to cloak the fact that we have here a book dealing primarily with Venetian civilization; the chapters, though crowded with rich and valuable material, are conspicuously ill-jointed; and the mass of details never composes into an impressive picture of the whole. The author's viewpoint is substantially that of the antiquarian to whom every order of fact is equally important. He withdraws a curtain for a moment, affording us a glimpse of his personality, when he writes (I. 149) "it is with a certain intimate pleasure . . . that we read even the bare name (of a Venetian artist) painted in the corner of a picture." Of the man who wrote this we may be sure

that he thrills to every direct contact with the past, and that his book represents a lifetime spent in a labor of love, but we may also be certain that he is in danger of sacrificing the large relations of his subject to his passion for minutiae. In any case it is minutiae that he gives us, and two volumes of them, swept together in a rather haphazard fashion, are not likely to prove easy or pleasant reading.

Nevertheless, though the form of the book leaves much to be desired, the material, bearing on the civilization of Venice in the period covered by these volumes—the period of the Renaissance—is not only vast but most carefully weighed and sifted. A necessary by-product of this labor of erudition was the removal of the countless cobwebs which the fancy of man had spun around both institutions and individuals, obscuring their true outlines. Owing to the secret procedure and sudden punishments associated with the institution of the Ten, Venice, more perhaps than any other European commonwealth, has been exposed to the operation of the legendary instinct. "The story of the *povaro Fornareto*", the baker's boy unjustly executed in 1507, will have to be relegated to the realm of mythology (I. 37); the equally famous story of the Doge Pietro Ziani, who planned to remove the capital of the Venetian empire to Constantinople, loses much of its lustre and all of its verisimilitude (I. 60); and many an exciting adventure of the cloak-and-dagger variety, attributed to the great painters and sculptors, must be abandoned in view of the prosaic proof that most of these gentlemen lived an uneventful bourgeois life, concerned with nothing more exciting than the maintenance of their families and the pursuit of their profession (chapter VII.). If some elaborations of a tinsel romance receive the death-blow by this search for authenticity, the loss is more than made up by the recovery of the true features of the period. The chief benefit resulting from this disclosure of the unvarnished truth accrues to the Venetian state itself. The total impression of the single chapter dealing with the state is that the government, whose cold and reasoned procedure aroused among its neighbors such mingled fear and hatred, was the most just, far-seeing and humane to be found in contemporary Europe (chapter II.).

The information collected in these pages ranges over the whole field of civilization from such matters as climate and health to the highest achievements of art. Of course the material is not all equally novel and important. The review of architecture, sculpture and painting (chapter V.) follows the traditional lines, and where it exhibits independence is not entirely convincing. To acclaim Giorgione as the Byron of painting shows a fundamental misunderstanding of one or the other or of both. The chapter on the industrial arts, on the other hand, is a valuable and appreciative review of the famous activities of the Venetians in bronze, wood, glass, leather, lace and stuffs. It is contended by the author, and established with the aid of trade

figures, that this industrial activity was taken up just in time to fill the gap produced by the failure of commercial enterprise. By virtue of it, Venice in the sixteenth century, though no longer drawing wealth from the Orient, continued to maintain her splendid position in the European world. The account of Venetian festivals as an instance of the national love of pomp is very satisfactory, as is also the description of the educational equipment and ideals (chapter viii.) and the story of the passion, amounting to mania, for magnificent residences and villas (chapter xi.). Nothing is omitted that might interest the antiquarian, and nothing is treated as casual and subsidiary. In fact it is this undiscriminating thoroughness that creates the conviction in the reader that to have given less would be to have given more.

The numerous and excellent illustrations deserve a word of commendation. They constitute an array of first-hand historical material, no less important as a guide to the serious student than the copious and learned foot-notes.

FERDINAND SCHWILL.

*Saint Catherine of Siena: a Study in the Religion, Literature and History of the Fourteenth Century in Italy.* By EDMUND G. GARDNER, M.A. (London: J. M. Dent and Company; New York: E. P. Dutton and Company. 1907. Pp. xix, 440.)

THIS book should supplement if not supersede all previous treatment in English of ecclesiastical history in Italy during the last half of the fourteenth century. Under guise of a biography of that lovable and forceful woman, Catherine of Siena, Mr. Gardner has presented us with a close study of her bewildering age. He has made use of much fresh material: the result is a book which gives for the first time a satisfactory chronology, rectifies many misconceptions, and leaves us with a full and rational account of the progress of events.

In thus viewing Catherine as the centre of the history of her times, Mr. Gardner follows the tradition of the excellent *Life* by Capcelatro, rather than that of Mother Drane and the religious enthusiasts. A devout spirit notably marks the book. Yet Catherine's character is rather taken for granted than studied, and the treatment of her private and mystical life fails to admit us in any new way to the intimacy of this amazing woman. It would be possible, without falling into sentimental fervor, to penetrate Catherine's secret more deeply than any biographer has yet done, and so to interpret temperament and inner experience as to make her sanctity more comprehensible to modern readers. But this is not the aim proposed to himself by Mr. Gardner; and if his portrait of the saint leaves us a little disappointed, we realize that we could ill spare the additions to our knowledge of her external history.

It is when Mr. Gardner advances into the troublous public life